



第2回TKO国際ミニプリント展 2020

(東京→京都→大阪)

The 2nd.TKO International Miniprint 2020

(Tokyo→Kyoto→Osaka)

第2回 TKO 国際ミニプリント展 選評

4年前の第1回展に43か国から330作家、599点が集った本コンクールは、2回目を数える今回、41か国から342作家、602点の応募があった。ほぼ前回並みである。たくさんの応募を喜ぶのはもちろん、個々の作品の質が総じてとても高い印象を抱く。デジタル技術の進展とも相まって、版画がいつそう多彩に、広く、深く浸透しているさまを歓迎したい。

金賞に輝いた千葉尋（日本）の《倅せのあとさき》は、独自のテクニックを用いて植物の葉にどこかノスタルジックな、でも時間的にも空間的にもそれほど遠くないイメージを刻んでいる。それほど遠くないイメージ、とたった今、書いた。それはまさに私の印象に過ぎない。生まれる前のはるか遠い昔でも、訪れたことのない彼の地でもない。どこかで触れた、あるいはすれ違った景色とさえいいたろうか。あるいは、次のように言い換えてもいいかもしれない。私の記憶の奥深くにしまい込まれていた光景、あるいは風情、匂いに邂逅するきっかけに、はからずも受賞作はなった、と。

でも、ひょっとすると記憶の奥底にふと誘われたように思うのは、私だけではないかもしれない。小さなからだに陽光をたっぷり浴びた一葉は、刻まれた時間的にも空間的にもそれほど遠くないイメージは、私のような体験を喚起する十二分なちからに恵まれていると思うからだ。ミニプリントという小さなスケールに大きな世界を描くちからにあふれているとも思う。

これら金賞など上位3賞に輝いた作品と並んで、佳作賞などにも負けず劣らぬ作品がそろった。とりわけ佳作賞を得た八木文子（日本）の《インフルエンス》や、最終的に笹井裕子賞に決まったGAUTIER MARTINE（フランス）の《POESIE EGETALE》を含め、上位賞をめぐる審査は議論が沸騰した。二転三転どころか、七転八倒の揚げ句、文字通り僅差で明暗は分かれた。

個人的に印象に残る作品をさらに挙げると、佳作賞に決まった酒井みのり（日本）の《ペットボトルのキャップ》は諧謔にあふれ、手にした瞬間には「？」と頭をかしげたが、まもなく頬が緩んだ。石川健次賞に選んだWang Yumin（中国）の《波の歌》は、背後に大きな物語の存在を感じさせる。もしかすると連作のなかの1点、それもとほほ口のそれかもしれない。

世界が新型コロナウイルスへの対策に追われ、不安にさいなまれる日々のなかで、600点余りの作品と向き合った時間はとても楽しかった。

美術評論家／東京工芸大学教授
石川健次

The 2nd TKO International Miniprint Exhibition Commentary on Awarded Works

4 years ago, when the 1st TKO International Miniprint Exhibition was held, there were applications for a total of 599 works by 330 artists from 43 countries. The 2nd exhibition will take place this year, and this time, we received applications for 602 works from 342 artists from 41 countries; we have kept up in terms of numbers. Not only was I delighted with the large number of applications, but also to note the very high quality of the individual works, and I welcome the fact that prints are becoming more and more varied and widespread in combination with the advancement of digital technology.

The gold prize was awarded to Ms Hiro Chiba (Japan) for her work "Afterwards" in which the artist uses a unique technique to fix images on plant leaves. The image is nostalgic, and yet, it also seems to be a not-so-distant image in terms of time and space. This "not-so-distant image" is a purely personal impression.

It is neither an image of times long before I was born, nor some faraway land that I have never visited. It may be a landscape that I have touched upon or passed by, somewhere in the past. Or perhaps, I should describe it as an unexpected encounter with a scene, an atmosphere or a smell which had been hidden in the depths of my memories, and possibly motivating me to award the prize.

I believe that I am not the only one who thought that I was being invited to look into the depths of my memories. It can be said that this small leaf, which had been exposed to plenty of sunlight, now fixed with a "not-so-distant image in terms of time and space" is blessed with the extraordinary power to evoke an experience such as mine. I also feel that this artist has a gift for portraying a compelling picture of the big world through the small-scale medium of miniprints.

The works selected for the honorable mention awards were equally impressive as the works which were awarded the top three prizes. Some very heated discussions took place in determining the top awards including "influence a" by Fumiko Yagi (Japan) which was awarded the honorable mention award, and POESIE EGETALE by Gautier Martine (France) which we ultimately selected for the Yuko Sasai Prize. There were constant changes in our views and opinions during the selection process, and when the final decision was made, the difference between the selected works was indeed, very slight.

To mention some works that impressed me on a personal basis, "cap of pet bottle" by Ms Minoru Sakai (Japan) which was awarded the honorable mention prize was full of humor, and although I was at a loss as to what to think when I first looked at it, a smile soon tugged at my lips. "song of wave" by Wang Yumin (China), selected for the Kenji Ishikawa Prize made me almost certain that an underlying narrative existed to this work. It may well be the first work of a series, or perhaps it is just on the verge of becoming so.

The entire world is currently undertaking measures to prevent the spread of the coronavirus disease, and we are all tormented by feelings of anxiety. In spite of such circumstances, the time spent in examining over 600 works was truly enjoyable.

Kenji Ishikawa
Art Critic / Professor, Tokyo Polytechnic University

「選評」

私にとって第2回 TKO 国際ミニプリントへの審査員としての参加は特別な経験となりました。世界中から集まった作品を見ていくなかで、それがどの国から出展されたのか見分ける事が困難な場面もあり、それは版画界が世界的なアーティストの集まりであり、何世紀にもわたって作品やアイデアを共有し、交流してきたことを物語っています。

今日、私たちは、版画制作の現場に於いて重要な様々な要素が存在していることを目の当たりにしています。その一つは技術的な熟練の喜び、もう一つはメディアへの批判的な関与、そして三つ目は物語を伝える意図です。これらはすべて、印刷と出版や発表への願望、それによって、何時の如何なる場所へでも人々に届けたいという願望の中で組み合わせられているのです。

審査員の議論と最終選考では、アーティストのメディアとしての版画の歴史と未来について、これらの異なる見解が示される事となりました。

美術家／東京藝術大学准教授
ミハエル・W・シュナイダー

"Concluding Evaluation"

To participate in the jury for The 2nd TKO Miniprint was a special experience. While looking through the works from all over the world, it was almost impossible to tell by the work where it came from. This gave proof to the conviction that printmaking is a global family of artists that through the very nature of their work have been sharing and exchanging works and ideas for centuries.

Today we see different key factors of printmaking being present. One is the joy of technical virtuosity, the other is the critical engagement with the medium and a third is the intention to tell stories. They are all combined in the desire to print and publish and by that to reach out to others wherever and whenever they are.

The discussions and the final selection of the jury does show these different takes on the history and future of print as an artists medium.

Michael・W・Schneider
Artist / Associate Prof. Tokyo University of the Arts